University of Applied Sciences and Arts Northwestern Switzerland
Basel Academy of Art and Design

art for democracy



Our Master's Program — Institute Art Gender Nature
Basel Academy of Art and Design FHNW

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06 Introduction
06 Curricular principles
— nature and gender
07 How to merge skills and
ideas — mentoring, technical
thinking, and seminars
11 Artistic initiatives and
collaborations — context
and different natures
14 der TANK — our exhibition space
14 Studying surrounded
by community

Master of Arts in Fine Arts
— Practical Information

18 Structure of the Master's Program
19 Our team
21 Admission
21 Study costs

The Campus Dreispitz
— Facilities

22 Workshops of the
Institute Art Gender Nature
22 Campus.Workshops of the
HGK Basel FHNW
23 Other facilities on
the Campus Dreispitz

OUR MASTER'S AT THE INSTITUTE ART GENDER NATURE HGK BASEL FHNW

Why is this year's motto art for democracy? Because art, even in its most radical political expressions, is the antithesis of violence. Art transforms experiences of violence into forms of expression and understanding that serve collective life rather than destroy it.

This is a time when studying means connecting with peers and building trust—not only in your own practice but in the social sphere. In the years ahead, artists will be more vital than ever. Their contribution is essential to renewing the experience of a free and equal world. Artists must act as agents of civic transformation, challenging the rising greed that threatens the common good. They embody a possibility of goodness that education can support and strengthen. The aim of this program is to help you recognize your relevance as both an artist and a member of a larger community.

To name art, gender and nature is to name the intention of our Institute to be a space where artists relate their practices to the understanding of the world and to the sensory experiences that give birth to thinking. Art, gender, nature, including technology, care, and the social are the elements that help us, collectively, to establish an art practice, and a language while speculating on the future of art and artists. How does art and do artists help to comprehend the real? How does art affect the quality of social interactions? How does it contribute to a sustainable democratic world?

These are the questions that our name embodies. We are called the Institute Art Gender Nature HGK Basel FHNW because the concepts of gender and nature have become fundamental to naming the substance of the social, the context in which art should take place. Those notions should resonate with many other cognitive regions that are crucial for art: technology and a social fabric capable of sustaining the values of freedom and equality and guaranteeing a nonviolent existence.

The name refers to the crucial role nature and gender play in thinking about agency, practice and action. The name is not there to describe a level of expertise on those subject matters, but an ultimate framework that sustains our questions and concerns as practitioners in the field of art. The aspiration of mutuality with nature, and an experience of gender that surpasses the still very present taxonomies of the past should become a common denominator to all artists, and all citizens independently as they possess or not a specialist knowledge in the subject matter. Our intention, then, is to collectively create a master's program that enables practices capable of conceiving—in their forms, material thinking, presentation, and aspirations—a world of equity and equality, that explore how artists and their work and thinking might be most relevant to and reflective of a common good.

To that end, science and technology are fundamental to our program. We are living in unprecedented times. In the past, given epidemic and illness, science was widely figured to provide the cure. Now, on the contrary, many reject this logic of cause and effect. This

reveals a wide mistrust in what was once called the social contract, and that certain ideas of implementing processes and disseminating information do not work. I interpret this polarization as the proof that we need art, that we need artists to create experiences that implement our understanding of the real and of the shared quality of life that we might expect and desire.

To honor the relevance of an exhibition such as documenta, at the Institute Art Gender Nature we appointed Carolyn Christov-Bakargiev (artistic director of dOCUMENTA (13) in 2012) as Honorary Guest Professor. Further, our Institute features artist and researcher Uriel Orlow, artist Mathilde Rosier and artist, composer, and researcher Stas Shärifullá as the magnificent moderators of our Plenum, the collective dimension and discussion of our students' practices; Quinn Latimer as the Head of our master's program and co-host with me (Chus Martínez) of our symposia held every spring and autumn; Filipa Ramos as our lead lecturer on Nature in Co-evolution; Visiting Professor Phoenix Atala, Onome Ekeh und Astrit Ismaili as our experts in performance, speculation and fabulation, and Yvonne Volkart as Head of Research, and Roman Kurzmeyer, the curator of our exhibition series with former students and lecturers at der TANK. Our program pays great attention to mentoring as well. Many different practitioners are available for regular meetings and exchange. Apart from those already mentioned, I might name Esther Hunziker, Christian Knörr, Mayte Gómez Molina, Claudia Müller, Alexandra Navratil, Ingo Niermann, Nadja Solari, Lena Maria Thüring, Jeronimo Voss, Hannah Weinberger as well as Sophie Jung and Samuel Leuenberger.

The Institute Art Gender Nature also regularly hosts many inspiring guest artists, thinkers, poets, scientists, filmmakers, and curators; two ongoing podcast series specially conceived to enhance conversations with our students and the larger public; edited readers by our lecturers and professors on issues of ecology and the nonhuman, the technology of gender and literature, and motherhood and economy; as well as other materials for study… But we also feature something that I find unique and amazing, that is, the technical team that takes care of the incredible workshops we have on our campus and at the Institute. Making art requires care and method and technical skill, knowledge of myriad materials, understanding of the possibilities and limits of form, and responsibility toward the waste and possible damage that we incur in the process. The extensive technical training that we provide, and the hours of making fundamental to developing your practice, define the very language of our Institute. But perhaps best of all we might offer are your future peers and classmates, the community of students that are the reason why we all do what we do and from whom we learn so much. Conviviality and friendship and the sharing of life, artistic and otherwise, are very the joy of living, and we deeply cheer both at our program.

Chus Martínez
Head of the Institute Art Gender Nature

A brief introduction. Some decades ago, to study art meant to identify your primary medium and to develop your ability to keep up with new developments. Today, the study of art is determined by your capability of understanding the conditions—the premises—under which art is possible. This is, of course, a doubly difficult task. On the one hand, you're expected to develop a language, to be familiar with the relations between different media, and able to understand the politics of digital versus analog environments; on the other hand, you have to create not only works, or pieces or art, but also a presence in the world as an artist.

What are the main characteristics of the Institute Art Gender Nature's master's program? What should you expect from these two years of study? The program only accepts on average twenty-five students per year. You're given a studio on campus, and become part of a small and well cared for community. We not only encourage you to focus on your practice, but to also develop a new sensitivity towards what others are doing, towards the questions that define the time we live in, the conditions under which art can still make a difference. We are saturated in media, and yet it surprises us not, for artists now see media as possibilities and no longer as a place to be in order to define what they do or who they are. This realization comes with another one: we are living in a time of many senses. New senses—inner senses—have been added on to the external senses shaped in the Middle Ages and the modern times. Art has historically been defined by having a special relationship to sight, hearing, smell, taste, and touch, and so as a revolutionary expansion of the senses occurs—as it has in the last hundred years—something radical also happens in the arts. What does it mean to say "an expansion of the senses?" The first radical move to expand the way we perceive the world is our awareness of the mind as sense. In the great adventure of conquering experience, Sigmund Freud turned the feeling of medieval God into a mind that feels; and it feels not only what is outside the body, but also what is inside. This doubling of the senses took centuries, and it signifies a complex but incredible enrichment of how perception and experience work. A second revolution occurred with technology; machines became part the landscape of the senses and emotions, which were previously reserved only for humans. Artificial intelligence does not replace our own but expands it and our imagination of what knowledge can be once it is disembodied, freed, and yet still attached to us as humans. The third—silent and important—revolution of the senses occurred discretely in nature, which is no longer understood as something external and separate from us, but as an organ that is able to sense us. If the mind and the machine are still us, we have discovered that nature is the name of the millions of processes and beings that are composing a life that experiences us.

Curricular principles — nature and gender. How is this all relevant to art? The master's program at the Institute Art Gender Nature is aimed to provide you with a thinking environment in order to develop an understanding of what will determine the texture of the social in the near future. The ideas that articulate the curricula are nature and gender.

Instead of treating these as subjects or themes, however, they are what motivates the thinking behind the many different seminars.

Nature names the great interest we have in understanding perception and its future. As said above, old analogic technologies are as important as the new ones when it comes to sense the world. The political today is constituted not only by the human organization of power, but also by an expanded understanding of how the coexistence of the human and nonhuman works. And the master's program brings together artists, scientists, experts in technology and information, anthropologists of the oceans, etiologists, and more to provide you—all of us—with the discovery of forms of inventing our relationship with the world. Nature also names new responsibilities in the forming of our society, and we are as a result going to see our institutions transform in the future. Art positively affects this transformation. We know we've reached a point where the political can no longer be organized by the nation-state and its borders—the form it's taken since the nineteenth and twentieth centuries. As much as cynics try to relativize this statement, we also know that labor and the workplace are not going to have the same form forever, and that, in a century or less, the working day is going to be radically different. Art has been historically dependent on leisure. So when the way our days are organized changes, art institutions and exhibiting formats will also change. And so the master's program is the place to imagine new spaces and possibilities, and also to see the new languages and the communities of the future, those worlds that are not yet there.

And therefore you should also expect to be reflecting on the history of exhibitions; the differences between ways of showing, presenting, and being in a public space; and living the life of the encounter between the visitor and the artwork. Understanding historical forms, as well as the institutional and political languages that have determined the social relevance of artworks and artists, is important in order to stress limits and future possibilities. Institutions are gendered, and so is every form of power that establishes norms. There is no equality in our historical institutions; equality is expressed in laws but is not necessarily embodied in our institutional practices. Gender here does not name the difference between male and female, but ideas of strength and influence ascribed to certain roles performed by those of a certain gender and race, which also nourishes the reflection on artworks.

How to merge skills and ideas — mentoring, technical thinking, and seminars. How do I organize my time? We are a small school, and therefore we can concentrate on our students and their development. You will have access to proper mentoring by teachers and special guests, as well as to our incredible technical facilities and support. Spending time in your studio, working on your own practice, on your own terms, is very important, and goes hand in hand with gaining a proper understanding of the many different facilities we have on campus, as students are encouraged to become familiar with a range of skillsets and to understand the differences between them. At the beginning of your first semester there is a mandatory introduction

Spring Symposium *Fox Trot, Crab Step, Lame Duck, Roger Rabbit, Do the Pony: Animal Dancing as a Technology of Co-Evolving Bodies*, Feifei Zhou, Kate Foley, Chus Martínez, Krõõt Juurak, Alex Bailey Quinn Latimer, Fahim Amir, 2024, photo: Christian Knörr


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University of Applied Sciences and Arts Northwestern Switzerland
Basel Academy of Art and Design
Spring Symposium
15. – 16.5.2024
Fox Trot, Crab Step, Lame Duck,
Roger Rabbit, Do the Pony:
Animal Dancing
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Institute Art Gender Nature HGK Basel FHNW



to the workshops; you will meet the technical teams, and learn about the possibilities you have to work with ceramics, clay, wood, metal, glass, video, painting, photography, audio, as well as many digital and software programs. A series of workshops over the course of the year deepen your knowledge of the different techniques and languages, while at the same time continuously offering technical training updates as well as weekly support hours to help answer specific questions that may arise during the production process.

Our *Tech Club* is place for everyone to learn and experiment with technology. The understanding of technology as a fertile tool for artistic production but also as an alliance for the values we sustain as a society is primordial. We have created a club, an informal situation, to learn existing possibilities; a place to reflect collectively on the skills needed to develop projects. Led by lecturers and digital artists Esther Hunziker and Mayte Gómez Molina, the club meets regularly. Becoming aware of the problems and becoming confident with the possibilities of new technological intelligence is important for the future of art and society as a whole.

A very important part of the program is visiting the seminars. *CoCreate* is the university-wide teaching program encompassing all bachelor's study programs. These lectures are mandatory for bachelor's students, but they are open to the master's students as well; you may consider these general introductions to many different subjects as complimentary to your work. In addition to these, a series of very carefully prepared seminars are offered at the Institute Art Gender Nature. The teachers and many guests—from artists to researchers from a broad variety of disciplines—invite you to explore the nature of knowledge and experience and its relevance to the making of art. Nature and gender are the general names of the theoretical environment that aims to allow you to think about how debates are formed today, how ideas outside the strict field of art production influence art, and how artists gain a speculative language through their practice. These seminars are not oriented towards you "repeating" what you hear, but towards exposing you to ways or structuring ideas that may enhance your intellectual (political) imagination.

The program is oriented towards curiosity. But it is not one of superfluous flaneuring through subjects, but a force that encourages you not only to like what others do, but to commit to forms of making that mark a difference, that offer resistance to conventions. Since the world is turning more and more into a very normative space, where freedom is not a given, art may provide us with eccentric spaces of quality where a different sensing of matter and the relations between forms of life can be preserved. The program also allows you to attend specific courses offered by the master's program *Contemporary Arts Practice* of the Bern University of Applied Sciences—a longtime collaborator of us—and by all others Universities of Applied Science in Switzerland as well as at the University of Basel. Also, on Thursdays during the semester *Art Taaalkssss*, an on-site and online series of public lectures and conversations curated by Filipa Ramos, takes place. We consider it

Josefina Leon Ausejo, *Asymmetric Psychogeography*, 2022, installation view *Peace or Never*, Graduation Exhibition, Kunsthaus Baselland, 2022, photo: Christoph Bühler

important to hear and pay attention to how other artists reflect on their work and ideas and share them in public.

Another important issue that we will address in the program is the life of an artist as an independent worker. A series of meetings with professionals are organized to discuss life and taxes and health insurance once you leave the school, and how to apply for grants and make bud-gets. We have a specific seminar on art in public space as well as one on the different faces of the market. In order for you to get a picture of the different values, languages, and interests, we organize meetings not only with independent forces in the art world, but also with gallerists and art advisors. But our Institute is also part of a rich learning and cultural environment. The HEK (House of Electronic Arts), and the Kunsthaus Baselland are next door. Their exhibitions and programs are a great extension of many of the questions addressed during our master's program. Other surrounding institutes of the HGK Basel FHNW—Institute Contemporary Design Practices (ICDP), Institute Arts and Design Education (IADE), Institute Experimental Design and Media Cultures (IXDM), and Institute Digital Communication Environments (IDCE)—also offer a great variety of lectures and regularly host events that are of interest to our master's students.

Artistic initiatives and collaborations — context and different natures. A third and very important part of the program is the projects and travels. We are constantly organizing social projects with artists and offering exhibition possibilities to our students. der TANK, our exhibition space, is partially open to students, who, upon availability, can organize exhibitions and projects there. We actively seek collaborations with different foundations, and we have partnerships with TBA21– Academy, the Gala-Salvador Dalí Foundation, and the Fundación María José Jove for fellowships and production initiatives. We generate many ways to establish conditions for our students to be part of summer academies, residencies, and projects happening in artist-run spaces and all sorts of art institutions in and outside of Switzerland. Our collaborations include our annual graduation exhibition hosted by Kunsthaus Baselland, the past series Friday Beyeler at the Fondation Beyeler, and collaborative projects with the Museum Tinguely, the Kunstmuseum Basel, the 36th Ljubljana Biennale of Graphic Arts, Basel Social Club, Liste Art Fair Basel, the biennial arts festival Culturescapes, and the Skowhegan School of Painting & Sculpture. In addition, the art space DOCK and the Atelier Mondial annually present an exhibition project including our students, supervised by Filipa Ramos. Each spring we organize ACT Basel as part of the annual ACT Performance Festival, a joint project of the HGK Basel FHNW with the Swiss Art Academies EDHEA Valais, F+F Zurich, HEAD Geneva, HKB Bern, HSLU D&K Lucerne, and ZHdK Zurich.

Basel is a small but very important center for contemporary art. Apart from its well-known institutions, there is a great variety of exhibition

Installation view Derek Tumala *Eyes Melted Gold. Natunaw na ginto ang mga mata*, der TANK, 2025, photo: Finn Curry




Medardo
Rosso

spaces and young art galleries that are open to proposals and very attentive to the artistic networks. Connecting with others through the Institute Art Gender Nature is an important goal of the many different projects that you will be realizing during the two years of your studies.

der TANK — our exhibition space for artistic commissions and students' initiatives. Our exhibition space is an extension of the Sculptor's studio. Its nature is one of testing and giving you the opportunity to see how a space different from your studio, or manner of working, can affect the perception, scale, and whole of your production. As the name suggests, it is like a glass cube, fourteen by fourteen by six meters in size. The space has several functions. Four times a year, it serves as a presentation space for commissions by artist who are usually linked to the program and its subject matter. These commissions are important and render the Institute as a place where new works are produced and where the process of artists thinking about and making new work is part of the education. To enhance the public sphere, our Institute opens some of our lecture series to the general audience and interested artists. This stresses the reality that art institutes are also spaces where new works are produced all the time, and they state to the public the importance of risk-taking and giving support to ideas and artists who may not yet have a space elsewhere. These exhibitions coexist with solo and group shows produced by students and with an exhibition series with former students and lecturers of the Institute Art Gender Nature. If available, students can submit proposals to exhibit in der TANK, an opportunity to formalize a work or a series of works.

Studying surrounded by community. As part of our program, we host several residencies a year for artists from the Caribbean, Latin America, one of them is in collaboration with Atelier Mondial. The purpose is to strengthen the connection between artists and to provide residents with a social environment and the possibility to interact with the students and the teachers, pursue their interest, and use the campus facilities. Having guests in residency is also a way for our students to familiarize themselves with the different ways to establish a network, with the scenarios of leaving a familiar context after finishing school. It is also a way to learn how to become hosts of and friends with those who are with us to gain experience and an opportunity to think differently about their work. Being a receiver is part of our effort to help current and former students engage in residencies themselves.

The history of residency programs is as long as the history of the artistic practice itself, since it is a notion that embodies the need of being with patrons and other fellow artists. It also names the need to stay and go again, the need for presence and communication. Ideas are as physical as the people that carry them in their minds, and they need to meet other ideas. To be shaped, ideas need formal frames just as much as they do informal days of laziness and nights of talking and other things. But residencies are changing a lot, at least in our perception, at the Institute Art Gender Nature. An enormous wave of new residency

ACT Basel, Collective Heartbreak, Kunstmuseum Basel, 2025, photo: Finn Curry

initiatives proliferated in the 1990s. No longer confined to the Western world, they sprang up all over the globe, from Brazil to Taiwan, from Estonia to Cameroon, from Japan to Vietnam. But now circumstances are challenging for residency institutions, and though they are as important as they once were, we are searching for another kind, one that no longer relies on established circuits, but on other artists sharing their studios, their homes, their friends, their mental and working spaces, their fears, even their problems to pay the rent. Imagine it a little bit like medical residencies. If you think of the studios of the artists you care for and trust as a hospital—just to stretch this image—the idea is to send young artists to where these practicing artists already gained an experience of the place, like sending young surgeons to work with experienced ones. But we can also look at residencies as birds would, for example. If a studio is a nest, and not only a "space," but some marked matter whose aim is to keep you warm, anchored, then it makes perfect sense to invite younger artists to those places. The same temperature may help them to do their work while also contaminating them—positively—with the place. In other words, presence is indispensable for making art.

The final but very important remark is that every place and every person, everything and everyone—from your closest artist friend or nearest artist-run space to the regional institutions around us to the most populous cities in Asia—is equally "international." The program intends for all of us to understand that old ideas of situating the "outside" in a "higher" level of importance is counterproductive to thinking about how we connect now and in the future. No city is more important than any countryside as a cultural place, and we need to re-imagine the conventional ways economic standards have made us think about centers and peripheries. Influence is based on contact, knowledge in affection, and the desire to be part of a group or a community. The future of influential forces is not necessarily linked to the urban, or to the now standard media and channels of information. This demands a way of thinking about the territory that is radically open to alliances that are uncommon but necessary, not to rehearse what is already there but to constantly invent the space artists and art will be inhabiting. A new mental reorganization of the world will also allow for unexpected and fertile routes and collaborations. And this is just to say that ours is probably one the most rooted art programs that exists, and is therefore, and onwards, an international one.

To summarize, the master's program is an initiative contributing towards a friendly and curious knowledge environment. It shapes the capability to learn from others, gaining technical experience through different workshops, continuous research into one's work through mentoring, and discussions about the work presented in the final master's exhibition.

Campus Dreispitz, Basel Academy of Art and Design FHNW, photo: Pati Grabowicz


ATELIER
TRANSIT
LAGER

MASTER OF ARTS IN FINE ARTS — PRACTICAL INFORMATION

STRUCTURE OF THE MASTER'S PROGRAM

Our master's program is divided into four modules, which offer conceptual, methodological, theoretical, and practical methods for developing your artistic practice. It focuses on the conceptual and formal aspects of the creative process. Furthermore, the program fosters skills such as theoretical knowledge, academic work, research, and project management in an art context. The program is four semesters and corresponds to 120 ECTS. Each of the first three semesters is divided into three modules. The fourth module corresponds to the last semester.

ARTISTIC STUDY AND REFLECTION MODULE

In the courses of the *Artistic Study and Reflection* module, students develop the main focus of their artistic practice both independently and through consultation with their mentors. The resulting work processes and artistic developments will be followed via presentations of their work and group discussions in plenary.

ART IN CONTEXT MODULE

The *Art in Context* module focuses on how political and social ideas, aesthetic concepts, and cultural debates are entangled with and influence artistic practice. Each semester, students choose from a wide range of lectures and define their focus. The internal and external seminars, lectures, and symposia allow for an in-depth analysis of ideas in the context of current art discourse, and positions on history and theory in art and media, as well as in the field of contemporary art and research. Through the promotion of individual interests, the *Art in Context* module allows students a large degree of choice and self-motivated direction.

THEORY AND PRACTICE MODULE

The *Theory and Practice* module consists of a series of seminars, in which theoretical lectures and artistic exercises complement each other in the teaching process, as well as biannual symposiums. In addition, there are the symposiums offered through the Master of Fine Arts Platform Switzerland, a network in which the seven participating universities offer specialized courses in theory, technique, and context. master-platform.ch

MASTER THESIS

The fourth semester is devoted to the focused application, review, and extension of the knowledge and skills that have been acquired so far in the MA program to the student's master thesis. For their thesis, students are able choose between a final research-oriented theoretical work or an artistic work or some combination thereof.

Salome Jokhadze, artist studios of the Institute Art Gender Nature, photo: Christian Knörr

OUR TEAM

HEAD OF THE INSTITUTE ART GENDER NATURE
Prof. Dr. Chus Martínez

HEAD OF THE MASTER'S PROGRAM
Quinn Latimer

LECTURERS
Visiting Prof. Phoenix Atala (seminars)
Prof. Carolyn Christov-Bakargiev (Honory Guest Professor and external mentor)
Onome Ekeh (seminars)
Astrit Ismaili (seminars)
Dr. Roman Kurzmeyer (curator alumnae:i exhibitions at der TANK)
Quinn Latimer (Master symposia, seminars)
Uriel Orlow (Plenum, seminars)
Dr. Filipa Ramos (seminars)
Mathilde Rosier (Plenum, seminars)
Stas Shärifullá (Plenum, artistic mentoring)
Dr. Yvonne Volkart (Head of research)

FURTHER TEACHERS AND MENTORS
Mayte Gómez Molina, Esther Hunziker, Christian Knörr, Claudia Müller, Alexandra Navratil, Ingo Niermann, Nadja Solari, Lena Maria Thüring, Jeronimo Voss, Hannah Weinberger, as well as mentors in cooperation with CAP HKB (MA) Bern

GUESTS
Ali Hussein Al-Adawy, Matthew Barney, Sabian Baumann, Noa and Lara Castro Lema, Colin Courtney-Mustaphi, Maurin Dietrich, Sonia Fernández Pan, Elisa Giardina Papa, Etrit Hasler, Alice Hertzog, Golnaz Hosseini, Julie Jebeile, Linn, Helen Macdonald, Yarema Malashchuk and Roman Khimei, Julie Marmet, Doreen Mende, Elke aus dem Moore, Richard Neyroud, Michele Occelli, Amol K Patil, Andrea Queralt, Aicha Revellat, James Richards, Lorena Solís Bravo, Ana Teixeira Pinto, Lucille Uhlrich, Latefa Wiersch, Angharad Williams, Mira M. Yang, Tirdad Zolghadr, among others

EXTERNAL MENTORS
Sophie Jung, Samuel Leuenberger

ADMINISTRATION, TECHNICAL AND SCIENTIFIC STAFF
Albertine Kopp (Head of Production and Continuing Education)
Colin Barth, Denise Bertschi, Francesca Brusa, Maëlle Cornut, Laurence Favre, Anna Francke, Emily Harries, Martina Jung, Cornelia Kern, Tobias Koch, Daniel Kurth, Rosanna Monteleone, Noemi Pfister, Marion Ritzmann, Kathrin Siegrist, Konrad Sigl, Joséphine Strebel, Mariana Tilly



ADMISSION

Our master's program is an international program. The teaching is in English.

Applications by candidates with a bachelor's degree in Fine Arts or equivalent are accepted. In case of a particularly convincing artistic potential, an application admission on the basis of exceptional talent may apply. Detailed conditions: see the website of the Basel Academy of Art and Design FHNW.

The first round of the admission process consists of the submission of the following documentation: a portfolio and letter of motivation stating the interests and projects for the master's program. Up to forty candidates are invited to an admission interview in the second round of the process.

— The application deadline is 15 March 2027.

STUDY COSTS

To submit the application, a registration and immatriculation fee of CHF 200.– is due.

The semester fee of CHF 750.– applies to students who have residence in Switzerland and the Principality of Liechtenstein under scholarship law. Students with residence under civil law in the EU/EFTA pay CHF 1000.–. All other students (non-EU/EFTA) pay CHF 1250.–.

The fee for the Master Thesis is CHF 300.–.

Extra costs: for materials, trips, excursions, books, and technique, students should calculate with a budget of approximately CHF 2750.– per semester for the first three semesters and approximately CHF 4450.– for the final semester.

Campus.Workshops of the HGK FHNW, photo: Pati Grabowicz

THE CAMPUS DREISPITZ – FACILITIES

The Institute Art Gender Nature is part of the Campus Dreispitz, situated just ten minutes away from Basel's main station. Articulated around its main building, a silvery tower, the campus is a hub for creativity and artistic practices. In addition to the HGK Basel FHNW, the Dreispitz Basel is also home to the HEK (House of Electronic Arts), the Kunsthaus Baselland, the Atelier Mondial, as well as other institutions and companies active in the areas of art and design.

WORKSHOPS OF THE INSTITUTE ART GENDER NATURE

Students are provided with a personal studio space that they can freely use and access anytime.

Several workshops with professional support are also at their disposal at the Institute:

ANALOG STUDIO

The analog studio is equipped with tools to work with materials such as wood and metal. Technical advice and support is available.

DIGITAL STUDIO

In the digital studio, students can seek advice and technical support for all digital-related matters and access freely video- and photo-editing stations. In addition to seeking advice, you can also borrow photography, video, and audio devices.

PAINTING STUDIO

The painting studio provides support for technical and material-related questions regarding painting. Additionally, students have the possibility to buy painting material directly at the studio.

CAMPUS.WORKSHOPS OF THE HGK BASEL FHNW

The Basel Academy of Art and Design FHNW also offers a range of modern and fully equipped workshops that students can freely access after an introduction course and where they can seek professional and dedicated guidance.

— Metal workshop
— Wood workshop
— Plastics workshop
— Sculptor's studio (ceramics, wood and stone carving, clay, plaster, resins, plastics…)
— Digital Fabrication Lab (including 3D VR modelling, 3D scans)
— Media.Workshops
— Paint shop
— Bookbinding and Screen printing

Campus.Workshops of the HGK FHNW, photo: Pati Grabowicz

OTHER FACILITIES ON THE CAMPUS DREISPITZ

DER TANK

der TANK is the exhibition space of the Institute Art Gender Nature. It is partially available for students to try out a display for their artworks or to carry out exhibition projects. Four times a year, commissioned exhibitions take place with established artists close to the Institute and its teaching program.
dertank.space

MEDIA.WORKSHOPS

Located in the main building, the Media.Workshops are equipped with state-of-the-art lighting, projection, and audio systems for students to produce video and photo series in a professional setting. Postproduction stations for professional editing of photo and video as well as a recording studio are also available. Students can request specific technical support if needed.

CAMPUS IT

The Campus IT provides IT support for members of the HGK Basel FHNW. The digital Kiosk is a bank with the latest computer programs available for free to the students of the Academy. The Campus IT is also a research lab for innovative technologies in teaching.

FOODCULTURELAB

The FoodCultureLab is a kitchen and a collaborative lab for food practices. It welcomes a manifold of formats and iterations that explore food as a medium, as material, and as an interconnected living system. After taking part in an introductory session, students have free access to the facility.

MEDIA LIBRARY

At the top of the Tower Building, the Media Library offers a vast range of publications and digital resources about art and design as well as a breathtaking panorama of the surroundings of the Campus Dreispitz and beyond. Students can find all necessary books, video and audio material, as well as all important contemporary art periodicals to carry out their research.

ROOMS

Rooms are available for the students to book for their own purposes, such as group meetings, performance rehearsals, etc. Additionally, the Academy is equipped with an auditorium and a studio cinema.

Institute Art Gender Nature
Basel Academy of Art and
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